

# The Hymn

JULY 1960



BARREL ORGAN

Volume 11

Number 3

# The President's Message

## THE DEDICATION OF THE INTERCHURCH CENTER

Sunday, May 29, 1960 was a notable day in American church life. It was then that the impressive new Interchurch Center in New York City was formally dedicated. This nineteen story building occupies an entire block on Riverside Drive just south of Riverside Church and across the street from Barnard College. Other near neighbors are Union Theological Seminary, Columbia University, Teachers College, International House, The Jewish Theological Seminary, and the Juilliard School of Music. The Center houses the National Council of Churches, important denominational groups, and a number of independent religious organizations including The Hymn Society.

The dedication program centered on the Service of Dedication held in the afternoon in Riverside Church. This was a memorable occasion with church dignitaries from far and near attending. The address was given by Bishop Johannes Lilje of Hanover, Germany. The congregation which crowded the church then proceeded to the Riverside Drive entrance to the Center for brief formalities which officially opened the building.

The Hymn Society played an important role in the day because of its relation to the Treasure Room. This attracted wide attention. About a thousand people filed into this Room to view the Hymnic Exhibit prepared by the Society in cooperation with the Interchurch Center. To our delight, most of them picked up copies of "What is the Hymn Society of America?"! The theme of the Exhibit was "Church Unity through Hymnody"; and the displays were grouped historically, geographically and ecumenically. This Exhibit, which will be continued through the summer, met with wide favor and commended The Hymn Society to an important public.

A day such as this shows the importance of the Society's new location. The association with other groups in the Center holds great promise for further usefulness and achievement.

—DEANE EDWARDS

---

## Our Cover Picture

We are indebted to Mr. E. Power Biggs of Cambridge, Massachusetts for permission to reproduce his picture of the Barrel Organ.



# The Hymn

Published by The Hymn Society of America, New York

Volume 11

July, 1960

Number 3

---

## CONTENTS

THE PRESIDENT'S MESSAGE .....	66
THE EDITOR'S COLUMN .....	68
HYMN TUNES FROM AN AMERICAN BARRELL-ORGAN OF 1842 .....	69
<i>Barbara J. Owen</i> ..	
HYMN FESTIVALS IN ALASKA .....	73
<i>Ruth Nininger</i>	
LUEDENSCHIED AND CANTERBURY .....	75
<i>Armin Haeussler</i>	
OLIVER SHAW, 1779-1848: FORGOTTEN MASTER .....	83
<i>J. William Thompson</i>	
HYMN-ANTHEMS AND PRELUDE LITERATURE .....	91
<i>Edward H. Johe</i>	
HYMNS IN PERIODICAL LITERATURE .....	93
<i>Ruth Ellis Messenger</i>	
REVIEWS .....	95

---

Ruth Ellis Messenger, *Editor*

Edward H. Johe, *Musical Editor*

Armin Haeussler, *Literary Consultant*

Seth Bingham, *Musical Consultant*

Richard W. Litterst, *Book Review Editor*

THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$5.00 yearly (accredited student members, \$2.50).

All correspondence concerning membership, literature of the society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 27, New York. Telephone: RIverside 9-2867.

All correspondence concerning THE HYMN should be directed to Dr. Ruth E. Messenger, 720 West End Ave., New York 25, N. Y.

Material appearing in THE HYMN may not be reproduced without written permission from the Editor.

Printed in the United States of America.

# The Editor's Column

TO OUR STUDENT MEMBERS

A sincere welcome to every student member of The Hymn Society! We believe that we can help you to a greater enjoyment of your studies in Worship and Hymnology, and we know that you can assist us in bringing a new vitality to our program of hymn writing, tune composing and higher standards for the Ministry of Music.

Approximately seventy students are enrolled for this year but there should be a larger number to take advantage of the opportunity offered by The Society. Furthermore, student membership is not limited to one year but may be continued during the full period of enrollment. It is hoped that a substantial number will be added to our list as the new academic year opens, and that those who graduate will remain with The Society as regular members.

The Editor of THE HYMN is personally interested in dissertations and theses on every phase of hymnological research. If you are engaged in writing on the life and work of hymn writers or composers, or upon hymnic trends at any period of Christian history, or the important phenomena now emerging in the world situation, let us know about your work.

We have already published in THE HYMN articles drawn from the special studies of our younger members and we would like to publish more. Under the guidance and counsel of teachers who are specialists in the fields of your choice, you have a fine opportunity to enrich our periodical and become better known yourselves.

The distinguished activities of our members who have long served The Society are today bringing recognition and respect for our contribution to the current revival of interest in liturgy and sacred song; but the future leadership of The Hymn Society rests with you.

—RUTH ELLIS MESSENGER

---

**Student Membership** in The Hymn Society of America is limited to accredited students of theology or sacred music in a recognized institution. Annual dues, \$2.50. Apply to the Treasurer, Miss Edith Holden, Rock Ridge, Greenwich, Connecticut.

# Hymn Tunes from an American Barrell-Organ of 1842

BARBARA J. OWEN

IN UPSTATE NEW YORK, close to Lake Ontario, is a pleasant little village that began its existence as a transplanted English manor town, to which circumstance its name, Pierrepont Manor, still attests. In it may be found still many reminders of its unique past, including the old Land Office and the manor house of the Pierrepont family.

Equally unusual for a town of its size north of the Mason-Dixon line is that its only church belongs to the Episcopal denomination. In 1835, Zion Episcopal Church was organized by the Rev. Amos C. Treadway, a missionary, and four communicants of the Church of England, including a member of the Pierrepont family. A week after the first service, a piece of land a little over an acre in size was purchased, and the Pierrepont family soon after donated the white Gothic-style frame building, still standing, which was finished the same year. As most of the residents of the village were apparently not brought up as Episcopalians, it is recorded that Mr. Treadway found it necessary to have sessions for the purpose of explaining the liturgy and familiarizing the congregation with the prayer book (and, we can probably safely assume, the hymnal also). During the next few years, many residents were baptized into Zion Church, and even today a large proportion of the citizens of Pierrepont Manor are Episcopalians, and its little church has done its share in supplying candidates for the ministry and lay leaders to the denomination.

The event in the history of this church which is of greatest interest to us here occurred in 1842, when a gallery was built in the rear of the church, and a small organ, the gift of Deacon William C. Pierrepont, was placed in it. This instrument, built by George Jardine, an Englishman of extensive training who had emigrated to this country in 1837, was made in New York City and shipped from there to Rome by canal boat, finishing its trip overland by oxcart.

While Jardine founded a major organ-building firm, and built many fine instruments (several of which still exist) until his death in 1883, the little organ which he built for the Pierrepont Manor church is unique of its type, for it is one of the few surviving examples of a kind of organ known in its day as a "barrell-organ." This name refers to the fact that while usually possessed of an ordinary keyboard, these organs also had a mechanism by which they could be played mechanic-



ally by means of large wooden drums, or barrels, similar in function to the drum of a music-box.

While the use of barrell-organs was widespread for a number of years during the first half of the nineteenth century in England, Jardine's home country, it is strange that despite the fact that America had a scarcity of organists at the time, such instruments never became popular at all here. Indeed, Jardine was the only major builder of the day who was known to have made them, though an occasional part-time or amateur builder made an attempt at it, with what result is not known, and a few small ones were imported from England, mostly for Canada.

That Jardine himself must have made other organs beside the Manor one is implied by the fact that in his advertisements of around 1840 he offered "... organs for churches, with the regular finger and barrel movements combined, of inestimable value in country churches, where organists are difficult to be procured." How many of these he built, and of what sizes, is unknown at this writing, the one in Zion Church being the only one known to be still in existence. This is quite a small instrument, with only one manual, no pedal, and but three ranks of pipes, a Stopped Diapason 8', a Dulciana 8', and a Principal 4', yet it is still quite adequate for the simple needs of this little church.

The original gallery where the organ once stood is now gone, and today it occupies a place to the right of the chancel. The entire organ, including the automatic playing mechanism, has been preserved in near-perfect condition, and is still played regularly every Sunday (currently by the Rector's wife). Since styles in hymn tunes and hymn playing change, and organists have become a little less "difficult to be procured," the tunes on the barrels are no longer heard in the regular church service, though any visitor willing to supply the necessary arm-power may hear for himself how hymn tunes were played in 1842.

The playing action is operated by releasing a catch that lowers the player mechanism onto the barrel, and by turning a crank which is located behind a little door to the right of the console, which in turn rotates the barrel by means of a worm gear. There are two interchangeable barrels, with eleven tunes apiece. The tunes are superimposed upon each other, and the tune may be changed by locking in place various numbered notches of a brass handle protruding from one end of the barrel. As the barrel is turned, variously-sized staples protruding from it trip the "teeth" of the player mechanism, which are connected to a separate pallet-box on the windchest by an ordinary rocker-type tracker action, the same as that of the regular keyboard.

The staples, teeth, and other parts of the player action are very neatly made of brass, and while showing some wear, are so well made that they would probably last another century even if still in regular use.

The two barrels are permanently fixed in long oak boxes, and can be removed by simply undoing a few turnbuckles which hold them in place. However, to get at the four-foot long barrels, the music desk and front of the console must be removed, and a door to the left opened. As the barrels are clumsy and fairly heavy, they obviously could not be changed during a service, so hymns in most of the familiar meters are found on both. Since all the hymns begin and end in the same place on the barrel, staples for the longer meter hymns must necessarily be shorter and closer together than those of the shorter meter hymns, and these longer ones must then be turned slower to compensate for this. An English barrel organ in Rougemont, Quebec, has the longer meter tunes labeled "slow turn," but apparently the hymn-crankers of Pierrepont Manor were left strictly to their own devices in this matter.

A yellowed paper, pasted on the inside of the right-hand door and written in a flowing Spencerian longhand, gives the hymns on the barrels as follows:

## BARRELL NO. #1

1. MONMOUTH OF LUTHERS LM
2. VENUE OF PARK ST. LM
3. EVENING HYMN, TALLIS LM
4. ST. STEPHENS CM
5. ARUNDEL CM
6. DUNDEE CM
7. AYLESBURY SM
8. SHIRLAND SM
9. MARTINS LANE 4 lines 6
10. PLEYELS HYMN 7's
11. SICILIAN HYMN 8 & 7

## BARRELL NO. #2

1. OLD HUNDRED LM
2. PORTUGUESE HYMN LM
3. ALFRETON LM
4. ST. ANNE'S CM
5. SWANWICK CM
6. MEAR CM
7. HANDEL SM
8. NEWTON SM
9. ST. MICHAELS SM
10. BENEVENTO 7's
11. CREATION 4 lines 6

There are several points of interest to these tunes. One is immediately aware that the barrels were "pinned" expressly for an Episcopal church, and particularly an American one. The fact that these 22 tunes were probably the most popular in their day is evidenced by the fact that all but one (ARUNDEL) are still to be found in the 1869 Episcopal *Common Praise*. All other major denominational collections of the same period omit seven or more of these tunes. It is also interesting, in connection with the *Common Praise*, that most of the tunes still re-



tain here the Mason-Hastings type settings of the barrel organ.

Changes in hymn-singing customs must have changed rapidly after the 1870's, for in the Goodrich and Gilbert *Hymnal* of 1882, eight of the 22 tunes have been dropped, and ten (not necessarily the same ones) are missing from the Hutchins *Hymnal* of 1890. Of those left in these books, most of them have lost their charmingly Victorian embellished arrangements, and appear much as we know them today. Yet, if emergency demanded it, the old barrels could still be used to accompany the congregational singing of the present day, for seven of the tunes on them can still be found in the pages of the *Hymnal* 1940.

Aside from other embellishments, there is a curious little three-note run at the beginning of all 22 hymns, which was at first a subject of conjecture as to its place and purpose. Was it decoration or did it serve to establish key? Was it used by organists, or only a quirk of barrel organs? The answers were found only recently when the writer acquired a copy of *Loud's Organ Study*, apparently the first organ instruction book written by an American (Thomas Loud of St. Stephen's Church in Philadelphia) and published in New York by William Hall & Son in 1836. Its great value lies in a section which describes service-playing, and includes a "model service" (Episcopal Morning Prayer). According to this book, it was customary to introduce all chants and hymns "by what is called the introductory shake," or to roll the first chord from the bottom up. The little run prefacing the barrel tunes is obviously a variation of this "introductory shake," and completely in accordance with the practice of "live" players of the day. In a few of the barrel organ tunes, notably ST. ANNE's, this embellishment is also found in other places, at the beginning of phrases. While not specifically mentioned in Loud's text, this appears in some of the musical examples, so this too must be called accepted practice.

Similarly, all the tunes on the barrels were found to end with a reverse rolled chord—a rapid dropping off of notes from top to bottom. This had been dismissed as merely a result of inaccurate pinning, since its effect could virtually be eliminated by a quick turn at the end. However, according to Loud, this again was standard practice during the period. Thus we have, truly, hymns as they really were played in the 1830's and 1840's, preserved in this remarkable and sweet-toned little organ. And on this basis, it is pleasant to know that CREATION was accompanied almost exactly like its Haydn chorus original in those days, rather than with the watered-down strict chordal arrangement found in all modern hymnals.

(Continued, p. 74)



# Hymn Festivals in Alaska

RUTH NININGER

THE BOLD AND FASCINATING land of Alaska is famous for many things. Not only its topographical contour, but also its social and cultural promise is truly a crown of jewels. The average annual rainfall of 150 inches in Southeast Alaska, although irksome and depressing to the visitor is accepted by Alaskans as one of God's richest blessings. It makes possible the dense growth of Sitka spruce forests which provide so much beauty and wealth and it maintains the mighty rushing rivers into which the salmon come annually to spawn. Ketchikan is known as the salmon capitol of the world and the pulpwood capitol of Alaska. It is Alaska's port of entry and third largest city. To reach it one leaves the trans-continental airlines at Annette Island and climbs aboard a small amphibious plane which carries eight passengers and can light on land or water. Known as The Grumman Goose it resembles an over-sized grasshopper with red eyes. The volume of traffic it handles up and down the entire coast of Alaska is astounding, as is also its safety record.

The coastal cities are nestled on the rocks rising out of the crescent coastlines and roads are almost non-existent. Farther inland and across The Alaska Range the rainfall is only fifteen inches and on The Arctic Circle it drops to a mere five inches.

Although I was prepared in a way for the natural beauty of the country, it came as quite a surprise to find evidences of such cultural progress. Creative people in every field live and work in Alaska, some of them in isolated coves and harbors served by the mail boat once a week. Writers, painters and musicians are busily engaged in their profession and the products of their genius finds constant flow into the literary and cultural centers of our country.

Many fine musicians are in the University, the various first-class high schools and in the thriving city churches. My specific assignment was to conduct a school of church music in the First Baptist Church of Ketchikan. Here, the program of church music education was warmly received by the entire church membership and by people of other churches in town who had been invited. Indeed, the widest sort of publicity had been given the school through the press and radio. Although the program was totally unfamiliar to the people to begin with, they gave the closest attention and co-operation to its development. One of the rewarding features was the presence and participation of so many young men of the Coast Guard who sing in the churches whenever their forty-eight-hour tour of duty permits.

The opening Hymn Festival was held at the regular service on Sunday evening. The theme, "Magnify His Name," made possible the use of the stately objective hymns of the church and also some of the better subjective hymns of evangelism. Praise, adoration, penitence, and petition, all found expression during the course of the hour. With the services of an excellent organist and a well-balanced choir, the congregation sang as though inspired. York's, "Jesus, the very thought of Thee," was sung most effectively by a trio of young women with beautifully blended voices. The concluding number was the showing of the 18-minute colored, sound film, "A Day at Music Camp."

Each evening throughout the ensuing week, a portion of the period was devoted to a congregational rehearsal of hymns as yet unexplored in their hymnbook. Notable among these were several hymns on the Bible which had been chosen from the Society's competition in 1952, hymns for the observance of The Lord's Supper and the ordinance of baptism. The pastor relinquished the mid-week Prayer Meeting hour to a Song Sermon built around the theme of Christian Witness. This type of service incorporating instrumental music, congregational hymn-singing, prayer, responsive reading of the Scripture, an anthem by the choir, and choral benediction demonstrated some of the work that was being accomplished in the music school. It seemed to find ready response from the large groups in attendance.

*Editor's note:* The above excerpts are from an address by Mrs. Ruth Nininger given at the Annual Meeting of The Hymn Society, May, 1960. Mrs. Nininger is a church music consultant, author, lecturer and music educator.

---

#### A BARRELL-ORGAN (*Continued from p. 72*)

We will probably never know who the organist was who arranged the music and supervised the pinning of the barrels. Were it not for the typically American arrangements, one might suspect the mechanically-talented Edwin Hodges of St. John's Chapel, New York (later of Trinity Church). However, Hodges had, in 1842, been in this country a relatively short time, and it is more than likely that he would have preferred more English tunes, and English arrangements. Very likely the identity of the person responsible for the actual music on the barrels is one mystery which must remain unsolved until some new source-material relative to the early history of the Jardine firm is unearthed.

*Note:* The author is indebted to the Reverend Bruce E. Whitehead, Rector of Zion Church for the historical sketch of the Church transcribed from parish records.



# Luedenscheid and Canterbury

ARMIN HAEUSSLER

*Address delivered at the annual meeting of the Hymn Society  
of America, May 1960*

ONE OF THE CRITICAL NEEDS of the present-day world is the free interchange of cultural, educational, and scientific information. The progress of mankind is dependent upon the findings of research in all fields of human endeavor throughout the world. It is therefore necessary to hold international conferences on such subjects as public education, social work, applied chemistry, and economic services. In recent years an amazing number of international gatherings on highly specialized subjects have been taking place, to name only a few, sedimentology; radioisotopes; concrete roads; theoretical physics; aerial navigation; combustion engines; linear, partial, and differential equations; ultrasonics; bills of exchange; ionization phenomena in gases; toponymy and anthroponymy; and biochemical problems in lipids. From time to time there are international congresses of women physicians,<sup>1</sup> artists, labor statisticians, medical inspectors of labor, ship tank superintendents,<sup>2</sup> linguists, Roman Catholic doctors, and consumer league leaders.

Where is the Church in this world picture? Since *true* Christianity cannot be monopolized by any nation or race, it is, always has been, and always will be international and supranational. The pre-Tridentine ecumenical councils of the Church were truly international congresses. The same may be said of the conferences of the World Council of Churches in this century and of the general council to be held within a year or two by the Roman Catholic Church.

It is a strange and almost incredible fact that up until last year there has never been an international conference on hymnody. For some time the need for such a conference was felt by not a few Americans and Europeans, but no one seemed interested enough in the possibility of such a gathering to take the initiative in planning such an undertaking. When, therefore, early in July, 1959, a group of German hymnic scholars announced that such a meeting would be held in Luedenscheid, Westphalia, and sent invitations to 50 experts in this branch of religious music and literature, the action was greeted with unanimous approval. Acceptance came from 32 hymnic authorities residing in 14 countries. Among those who had to decline the invitation for very good reasons were the following:

Dr. Maurice Frost, Deddington, Oxfordshire, England  
 Dr. Henrik Glahn, Copenhagen, Denmark  
 Dr. Bernet Kampers, Amsterdam, Holland  
 Dr. Jaroslav Buzga, Prague, Czechoslovakia  
 Dr. Ulrich Leupold, Waterloo, Ontario, Canada  
 Dr. Ruth Ellis Messenger, New York, editor of THE HYMN  
 Dr. Ursula Aarburg, Frankfurt on the Main, West Germany  
 Mme. Simone Walloon, Paris, France  
 Dr. Hans H. Eggebrecht, Erlangen, West Germany  
 Dr. Alfred Duerr, Bach Institute, Goettingen, West Germany

Six of those who had accepted the invitation were later prevented from coming for various reasons, such as illness and inability to obtain exit permits from Communist officials in East Germany and Czechoslovakia. When the conference was called to order on September 8, there were thus 26 persons from 13 countries who responded to the roll call. Half of these were lay leaders, the other half, clergymen. The denominational affiliation was as follows:

Reformed or Presbyterian .....	6
Roman Catholic .....	2
German United Church .....	6
Lutheran .....	11
Evangelical and Reformed .....	1

Seven came from West and three from East Germany; two each from Denmark, France, Holland, Switzerland, and the United States; one each from Eire, England, Finland, Norway, Sweden and Poland.

Among the visitors introduced was Dr. Karl Voetterle, head of the Baerenreiter Verlag, publishers of the reference work, *Musik in Geschichte und Gegenwart* (Music Past and Present), the annuals entitled *Jahrbuch fuer Liturgik und Hymnologie*, and many other works. He generously provided every conference member with a free copy of such publications as Oskar Soehngen's *Kaempfende Kirchenmusik* (Embattled Church Music), and a free phonograph recording of two compositions by Heinrich Schuetz. Every participant also received a copy of the first issue of a new American magazine bearing the title, *Response—in Worship—Music—the Arts*, the distributor being Walter E. Buszin, the editor, my fellow-American at this conference. May I also add that the publishers of my book, *The Story of Our Hymns*, presented every conference member with a free copy?

The guiding spirit of the conference was Dr. Konrad Ameln, a man with a dynamic personality, who has had a distinguished career as a musicologist, lecturer, conductor, and editor. He is a member of



the United Church (Reformed and Lutheran), while most of his collaborators are Lutherans. Luedenscheid, a city of 56,000 inhabitants, is one-third Roman Catholic, and two-thirds Protestant (United Church). Mr. Eduard Hueck, a wealthy industrialist of Luedenscheid and the Wuppertal, and his energetic wife guaranteed the financial expenses of the four days of the conference. The entertainment left nothing to be desired. Delicious meals were served at such places as the "Wiedenhof" and the "Gasthaus Fuerwigge-Talsperre." An outing through the beautiful countryside included a stop-over at the "Wasserschloss Neuenhof," which castle has belonged for generations to the Busche-Kessel family. All business sessions were held in the auditorium of the Red Cross Hall.

Daily matins were held at the Erloeserkirche with Dr. Karl Ferdinand Mueller of Hannover in charge of the chanting. The meditations were given by Pasteur Ernest Victor Muller, Romanswiller, France; Dr. Helge Nyman, University of Abo, Finland; and Dr. Mueller. One evening at the Erloeserkirche a program of sacred music was presented by the Evangelische Kantorei, a choir of 50 young people from the seven United churches of Luedenscheid, under the direction of organist and cantor Oswald Schrader of the host church. The young people sang lovely motettes by Johann Hermann Schein, H. F. Micheelsen, and Johann Christoph Bach, while Mr. Schrader played some of the works of Ernest Pepping, Franz Tunder, and Johann B. Bach.

Dr. Ameln greeted all present in the opening session in English, French, and German, then added that the last-named language would be the main conference language since a poll taken some time beforehand revealed that all participants except two knew German. On the last day of the conference, the Rev. Prof. Carolus H. O'Callaghan of the pontifical seminary at Maynooth, County Kildare, Eire and the National University in Dublin, brought greetings in Gaelic, then spoke in English which I was called upon to translate into German, winding up finally with an address in Latin with which he fascinated his classically trained audience. His Latin address has since been published in *Classical Folia*, a Roman Catholic magazine in the United States.

The opening address by Dr. Ameln was on the subject, "The Present Status of Hymnology and the Most Urgent Tasks Involved in Hymnological Research." In it he traced the development of hymnody and the need of doing far more intensive research work. While we owe a debt to such men as Wackernagel, Fischer, Tuempel, Zahn, Baemker, and Julian for the standard works created by them,

we must not forget that they are now 50 to 100 years old and contain many statements which are in need of correction and amplification. He had a good word for present-day writers like Pierre Pidoux, one of the conference participants from Territet, Switzerland, men who are producing books dealing with subjects long neglected or imperfectly presented. In Pidoux's case, this Swiss authority is publishing a volume which will be the most comprehensive collection of the Genevan psalm settings ever to come off the press. Dr. Ameln expressed the hope that some one will bring together a complete collection of the German hymns of the eighteenth century. Unfortunately, Dr. Ameln contended, some of the discoveries made in research are withheld from the reading public because of a wish to incorporate them in a book to be published years later. He is convinced that this is a wrong procedure, that any new findings should be made known as soon as possible. He foresees a change in the scope of hymnody, gradually leading up to this with these words:

When speaking of hymnology we mean—here in this circle—Christian hymnology. However true it may be that the Lutherans attach overwhelming importance to the hymn of the Wittenberg Reformation, that the adherents of the Reformed Church attach similar importance to the *Genevan Psalter*, and that for the Roman Catholics the Gregorian chant and the Hymnus in the narrower sense come first and that the folk-hymns rank only second in importance—we nevertheless all stand on common ground when we join in songs of praise based on the Glad Tidings of the birth, the sufferings, the death, and the resurrection of Jesus Christ. This fact also determines and limits the scope of our scientific research activities. Nevertheless we shall in all probability be compelled to include in it the sacred songs of other religions soon, at least those encountered in missionary territories and the young churches there.

The conference members heard not less than 20 papers, in our judgment far too many to allow ample time for discussion. There were no pauses of sufficient length after each sentence to permit the interpreters, Walter E. Buzzin, Miss Hilary Welsh, a young student from England, and myself, to do full justice to the thought which the speakers wished to convey. This was for me the only unhappy memory of the conference. For the great majority who knew German, each paper was truly interesting. The subjects treated and those presenting them were as follows:

"Hymnic Research in its Relationship to Liturgics"—Dr. Mueller, Hannover



"The Present State of Hymnological Research in Poland"—The Rev. Prof. Dr. Hieronim Feicht, University of Warsaw

"Hymnological Research in Czechoslovakia During the Last Two Decades"—Dr. Jaroslav Vanický, Prague, read by Dr. Camillo Schoenbaum, Dragor, Denmark

"A Proposal Regarding a Comprehensive Edition of the Tunes of the Bohemian Brethren"—Dr. Schoenbaum

"Concerning Hymnology and Congregational Singing in Present-Day Sweden"—Per-Erik Styf, Uppsala, Sweden

"Basic Elements in Hymnological Developments in Finland"—Dr. Nyman, University of Åbo

"The Composers of the Genevan Tunes"—Pierre Pidoux, Territet, Switzerland

"The Metrical Psalms of the 16th Century in the Netherlands and their Relation to the German and French"—Dr. S. J. Lenselink, Dordrecht, Holland

"Congregational Singing in Strasburg in the Period of the Reformation"—Pasteur Ernest Victor Muller, Romanswiller, Bas-Rhin, France

"The Significance of the History of Hymnals"—Dr. Markus Jenny, Weinfelden, Switzerland

"The Application of a Research Method Based on Traditional Origins of Hymns"—Dr. Eberhardt Schmidt, Halle, East Germany.

"Special Problems of Hymnic Research in the United States"—by your reporter

"Hymnological Research and the Young Churches"—Pastor Hans Buvarp, Oslo, Norway

"On the Early History of the Sequence"—Dr. Guenter Birkner, Freiburg im Breisgau, West Germany

"The Organ Accompaniment of Congregational Hymnsinging"—Pastor Walther Engelhardt, Essen, West Germany

"A Book of Chorales in the Time and Environment of Johann Sebastian Bach"—Dr. Harald Kuemmerling, formerly of Berlin and Dresden, East Germany, since September, 1959, in Luedenscheid, West Germany

"Applied Hymnody: the Condition of Congregational Hymnsinging in Denmark"—Ulrich Teuber, Lyngby, Denmark

"New Conclusions about the Life of Serverus Gastorius"—Dr. Reinhold Jauernig, Weimar, East Germany

"The Works of Serverus Gastorius"—Siegfried Fornaçon, East Berlin, read by Dr. Jauernig

"The Revival of Sacred and Liturgical Music in France"—Dr. Marc Honegger, University of Strasburg

May I bring to your attention some of the points made in my paper? "Research," the Anglicized form of the French word

"recherche," was an expression seldom heard in America before the year 1880. The historical method of the German university seminar was introduced by men like Henry Adams of Harvard and C. K. Adams of the University of Michigan. Johns Hopkins, however, was the first school to offer a number of courses in this field of graduate studies. The average American college at that time actually had about as much relationship to the world of science and literature as a Buddhist monastery.

The art of hymnody had to wait a long time for proper recognition. The trail was blazed in Germany at Tuebingen where Dr. Christian Palmer, one of the members of the faculty and a renowned theologian, gave a series of lectures making the art intellectually respectable and resulting in its inclusion in the curriculum of that university. In the last 30 years interest in hymnody in the United States has grown appreciably. Among our research leaders in this field are Clarence Dickinson, Henry Wilder Foote, Leonard Ellinwood, Charles Atkins, George Pullen Jackson, and the late Canon Winfred Douglas.

Dr. Dickinson has said:

If hymnody is to be a living factor in the Church, it must keep moving, attempting new techniques, expressing new insights, keeping abreast of the times in thought and style. . . . One gets the impression that our hymnals use other sources rather more than German and Scandinavian hymnals use English and American sources.

We called attention to the almost incredible fact that in our comparatively short life as a nation not less than 30,000 imprints in this branch of sacred music have been produced. A major project, the proposed *Dictionary of American Hymnology*, under the able editorial direction of Dr. Ellinwood, has as yet not gotten off the ground due to its expense which will be not less than \$65,000. One of our special problems is that of a dearth of philologically trained hymnologists. Thoroughgoing research without a knowledge of other languages, including the classical ones, is most difficult, if not impossible. Among our experts in Greek and Latin is Dr. Ruth Ellis Messenger, editor of *THE HYMN*, an authority especially on the early hymns of the Church.

We also pointed out the necessity of *corporate* research, something immensely time saving and effective. We would likewise welcome the establishment of a union catalog of hymnic works in Washington or New York, and some European center, a suggestion which found a ready response at the conference.

Most of our hymns are of foreign origin which has naturally made original, primary research very difficult. Thus we have been compelled



to rely on the work of English and Continental scholars, and to limit ourselves to secondary sources. The second element in our hymnals, our indigenous hymnody, has also presented many tough problems, due to the pioneer conditions under which much of it came into being. Europeans know nothing about such a problem. Now with the establishment of a memorabilia room at the headquarters of the Hymn Society, original manuscripts can be preserved. In the past much of our investigative effort hardly passed the stage of pseudo-research. In closing I suggested that some scholar ought to write a book giving guidance in hymnic research, something similar to Bernheim's pioneering work, *Lehrbuch der historischen Methode* (A Manual on the Historic Method).

In commenting on one of the papers a Lutheran layman voiced objection to the attitude of some theologians, saying:

Systematic theologians, mostly dogmaticians, are on the whole not strongly interested in liturgics. . . . Many of them cannot distinguish between a good hymn tune and one that is inferior or even bad. . . . They are academically inclined, analytic in their approach, but they are not artistic. This is also reflected in their choice of hymn texts.

He went on to say that those who teach the history of dogma are equally uninterested in Christian hymnody, particularly in hymn *tunes* and church *music*. No one arose to challenge his remarks. Nor did any one defend the British and Continental practice of excluding hymns by living authors and composers from recognized hymnals, something we Americans find rather arbitrary, and unjust to our creative people. Why, we asked, should a hymnic touchdown remain unrecorded until the player has left this earthly scene?

On the final day of the conference its members voted unanimously to form an International Fellowship for Research in Hymnody. Dr. Ameln was elected chairman of the new organization and Markus Jenny, executive secretary. There will be four permanent commissions: on the theology of hymns; on sources (including the history of hymnals); on the history of tunes and the origin of spiritual folk songs; and on metrical psalms. It is hoped that the proposed international union catalog will come into being and that although established somewhere in Europe, a duplicate may become available in Washington or New York. When it was suggested that the next meeting be held in America, most Europeans regarded it as an idle dream, but the great reduction in transoceanic travel fare may well make the Inter-church Center the scene of the next conference, a gathering unique

not only because of its international but also its interfaith character.

The Hymn Society of Great Britain and Ireland held its annual meeting at St. Augustine's College, Canterbury, September 22 and 23. Your reporter was invited to attend but he found it impossible to change his schedule on the Continent. Imagine his surprise, therefore, when on the evening of the 23rd as he registered at the Basil Street Hotel in Knightsbridge, London, a voice from behind him called out his name and advised him that all of the officers, several other members, together with some wives, daughters, and two lady missionaries had decided to stay over another day in Canterbury in order to meet with this American. The voice was that of a lady from the Lambeth Mission who had been sent by the Rev. Thomas Tiplady.

In Canterbury we again met our good friend, the Rev. Leslie H. Bunn, Shrewsbury, Shropshire, the editor of the revised Julian's *Dictionary of Hymnology*, and together we joined in sharing our Luedenscheid experiences with this post-conference group in Canterbury. Among those present were Bishop Noel Hall, the resident bishop; Dr. Maurice Frost, England's top ranking authority on psalmody and chairman of the executive committee of the Society; the Rev. Arthur S. Holbrook, Knutsford, Cheshire, a Methodist, secretary; and Mr. Tiplady, talented hymn writer whose work has gained wide recognition in America.

During the regular conference, the members of the organization heard a lecture on "Church Music in Ten African Countries" by Gerald H. Knight, director of the Royal School of Church Music; likewise a lecture on "Charles Steggall" by Dr. Blackall. A hymn festival at St. George's Place Baptist Church was conducted by the Rev. Ingram Hill. Leslie Harris presided at the organ console while the Rev. K. L. Parry introduced the hymns. This was the Society's main impact on Canterbury. On one afternoon all attended the vesper service at the cathedral and were inspired by the superb chanting by the boys' choir and the magnificent playing on the great Willis organ by Dr. Sidney Campbell. The secretary reported: "The beauties of Bach and the grandeur of César Franck were ours." We enjoyed one of the vesper services, too, on the day we were there. Dr. Alden Kelley, Evanston, just ten miles from your reporter's home in Glenview, a faculty member of Seabury-Western Divinity School, loaned for a period of years to St. Augustine's College, took us on a conducted tour. He has been teaching philosophy of religion the past three years at Canterbury and will return to Evanston at the close of the current school-year. No one could have been a better guide.

(Continued, p. 90)

# Oliver Shaw, 1779-1848:

## Forgotten Master

J. WILLIAM THOMPSON

THERE IS SOMETHING TRAGIC in the story of music in America when Oliver Shaw, under the most unfavorable conditions, could become a real influence in music during his lifetime and then be forgotten so quickly. He is not credited with some vital achievements in music, and he is not even mentioned in many books on music in America. He is truly a forgotten master.

Though blind from his youth, Oliver Shaw of Providence, Rhode Island, achieved a remarkable success as a church organist, a concert singer, a teacher of music, a composer of hymn tunes, a composer of sacred and secular music, both instrumental and vocal, a compiler of collections of sacred and secular music and, to some extent, a publisher. He was particularly interested in the hymn tune form. He was also active in founding a musical society, the Psallonian Society, which sought to improve practices in the selection of music to be used and the standard of performance, achieved, particularly in the area of sacred music. Early nineteenth century New England needed such a pioneer of musical art.

### Education

Shaw was born March 13, 1779, at Middleboro, Massachusetts. As a youth he lost one eye through an accident with a penknife and the other through a later illness. However, he had had the advantage of an education at the excellent Bristol Academy in Taunton, Massachusetts, before becoming blind. Even so, blindness brought on great despair in the young man, for he felt his schooling was at an end. But after a brief period, he began to realize he might be able to achieve a measure of success in the field of music. His family took steps to see that this became possible.

John Shaw, his father, heard that Dr. John L. Berkenhead, a music teacher from England, had established himself in Newport, Rhode Island. Oliver Shaw was taken to him and placed under his instruction in piano and organ for two years. Dr. Berkenhead, a fine musician, was also blind and a source of great inspiration to this young man. Shaw worked diligently for him and made remarkable progress in music.<sup>1</sup>

From Newport he went to Boston and studied with Gottlieb



Graupner, still concentrating on piano and organ. This was in 1803, when he was twenty-three years of age. Graupner had arrived in Boston in 1798. He first established a music printing business, then later taught music, sold pianos, and became a most influential musical leader in Boston.<sup>2</sup>

Shaw studied other instruments, particularly winds, during these two years in Boston. Such serious study taught him much about the art and science of music, so much that he was invited to the nearby town of Dedham as a musical instructor. Always the conscientious student, he continued to study and perfect himself in music even while beginning his music teaching career in Dedham.

### The Teacher

It was in Dedham that he prepared and published his first musical volume. This was a thin volume entitled *A Favorite Selection of Music; adapted to the piano forte, consisting of the newest and most fashionable songs, airs, marches, etc.—comic and sentimental*. This little collection was a joint work of Shaw and Herman Mann, a music printer in Dedham. It was printed by Mann in 1806.<sup>3</sup>

During these first years of his music teaching career Shaw taught music to the young Lowell Mason.<sup>4</sup> He must have been the one who ignited the spark which grew to a flame as Mason, studying with others as he could, mastered every musical instrument he came across and became a choir director at the age of sixteen. To Mason has been attributed a remark that he was indebted to Oliver Shaw for his start in life.<sup>5</sup>

As Shaw's fame as a music teacher, composer and performer grew, so did the list of his admirers. He was urged by his friends to pursue his musical studies in Europe. As he was about to make this step, he became convinced of the need in Providence, Rhode Island, for a skilled music teacher. This led him to give up his plans for study in Europe. So, in 1807, he moved to Providence. The remainder of his life he was to spend as a musical leader in this city.<sup>6</sup>

### The Composer

When he was located in Providence, Shaw began musical activities other than his private teaching. He composed prolifically, particularly hymn tunes and sacred songs. He became the organist of the First Congregational Society where he played many of the hymn tunes he wrote. Shaw developed a close friendship with Moses Noyes, with whom he taught a great number of singing schools in and about Providence. His instrumental study in Boston and Dedham served

him well as he became engaged with martial bands in the area. He wrote quite a number of instrumental marches, probably most of them for the groups with which he worked. He also arranged many of his songs and choral anthems with orchestral accompaniment, and several of his volumes are scored for orchestra and voices. This is a remarkable achievement when you consider that the first symphony orchestra in America was the Boston Philharmonic Society, organized by Graupner in 1810. Shaw must have been convinced of the advantage of instrumental support in vocal music, and he did something about it quite early in America's instrumental music life. He lived near Brown University, and after a time he was selected, long before the establishment of a chair of music in American universities, to organize and train the instrumentalists who performed in the musical services and other similar occasions of Brown University.

Shaw's published compositions—songs, marches, hymn tunes and special pieces—gave him a wide and enviable reputation among musicians. At least two numbers, "Mary's tears," a sacred solo written in 1816, and a duet, "All things fair and bright are Thine," 1817, were performed by the Handel and Haydn Society, in Boston, July 5, 1817, in the presence of President of the United States James Monroe. Several vocal and instrumental pieces were dedicated to and performed for General Lafayette when he was on his tour of the United States. Shaw wrote marches and dedicated them to at least six Rhode Island governors.

He held a high rank as a performing vocal soloist, also. He was a tenor singer with a very high voice. The excellence of his singing of his own lovely songs and others made him much in demand as a recitalist around Providence and in Boston, where he performed a number of times.<sup>7</sup>

### The Music Leader

Shaw was frequently called to Boston about musical matters. He was regarded as a music authority and his influence and assistance were sought by music leaders of Boston.<sup>8</sup>

On October 20, 1812, he married Sarah Jenckes. They had seven children, two sons and five daughters, all of whom had musical talent and training. This training helped them serve as amanuenses for their blind composer-father. He would laboriously dictate the notes by letters on the staff or by striking the keys on the piano, they being copied as they were played.<sup>9</sup> This type of composing was, of course, very slow, and the time he had to spend teaching and performing made conditions unfavorable to the development of the larger and more ex-

tended musical forms. This partly explains why the majority of his compositions were written in the simpler vocal and instrumental forms, hymn tunes, songs and marches.

Oliver Shaw came from a religious family. He always showed an interest in religious subjects and was intensely dedicated to the improvement of practices in the field of sacred music. However, he did not make a public profession of faith in Christ until April 6, 1834. He then united with what was then the Second Baptist Church and was immersed. His piety had always been unquestioned, but now his life took on deeper meaning. It was his practice to hold family devotions in the evening and many times university students would drop by during this time.

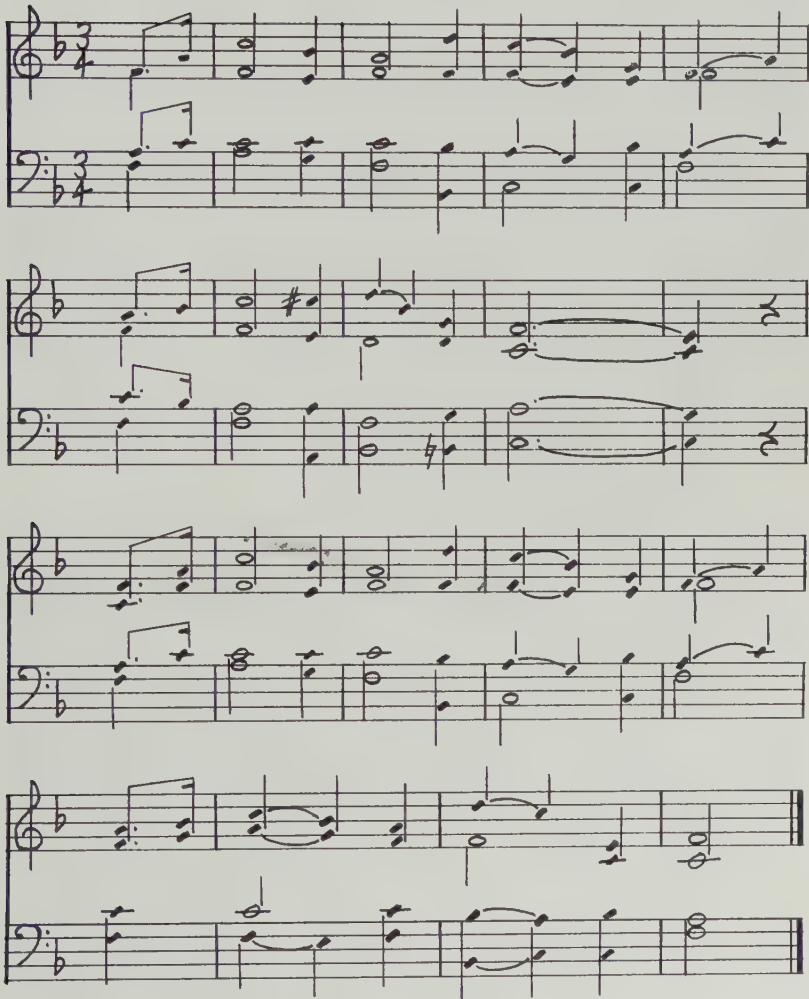
One of Shaw's most important musical activities was in connection with the Psallonian Society. In 1809, his friends Moses Noyes and T. S. Webb began to meet informally with him for discussion about sacred music. Others joined them in time, and this group would spend an evening a week playing and singing and discussing means of improving sacred music. Through the years this group grew in number and influence, and in 1816, the members were incorporated as the Psallonian Society "for the purpose of improving themselves in the knowledge and practice of sacred music and inculcating a more correct taste in the choice and performance of it."<sup>10</sup> This organized group prepared and presented many concerts during the sixteen years of its incorporated life. In these concerts Mr. Shaw brought to the performers and the public some of the best sacred compositions of Handel, Haydn, Mozart, Beethoven, Mendelssohn and others, many of them for the first time in America. The society members performed the music and Shaw, president for all the years of the society, conducted most of the concerts. The programs of the Psallonian Society, together with roll books and other records, are preserved in the Rhode Island Historical Society Library, and they show the people of Providence enjoyed concerts of worthy music while this society functioned.

In 1815, T. S. Webb moved to Boston. He carried with him his experience in the formation of the Psallonian Society and his respect for Oliver Shaw. When Webb, with Gottlieb Graupner, one of Shaw's teachers, joined with Asa Peabody and issued the call on March 24, 1815, for the meeting which resulted in the formation of the Boston Handel and Haydn Society, Oliver Shaw was asked to assist in the details of the organization of the society. He was received as an honorary member and helped select the first music ever performed by that society.<sup>11</sup>



## GENTLENESS

CM

*Oliver Shaw, 1816*

## Shaw and Mason

When Lowell Mason returned to New England from Savannah a wonderful circle of history became complete: Oliver Shaw studied with Graupner and taught Mason; Graupner was Shaw's chief publisher; Shaw and T. S. Webb were two of the first members of the important Psallonian Society of Providence; Webb and Graupner, with Peabody, organized the Boston Handel and Haydn Society with as-

sistance from Shaw; Mason's first publication, *The Boston Handel and Haydn Society Collection of Church Music*, 1822, was sponsored by the group that gave it its name. Of course, Mason later became president of this society.

Quite apart from his compositions, it is evident that Oliver Shaw was in the thick of things musical during the first half of the nineteenth century. Yet, he remains a forgotten master.

The writer has been able to collect copies of a great amount of Oliver Shaw's music, both sacred and secular. His works are all simple, fresh and natural. The principles of good composition are completely evident in them through the presence of a determinate tonality, harmonic and melodic symmetry, coherency and unity of design. Many of his compositions show him to be a close student of Handel, Haydn and Mozart, whom he introduced to so many people through his concerts. His sacred and secular songs show him to be a master of moods, able to grasp the true meaning of the words of a hymn or a poem.

### Publications

Some of the volumes of music Shaw wrote or compiled are *A Favorite Selection of Music*, 1806; *The Columbian Sacred Harmonist*, 1808; *The Musical Olio*, 1814; *The Providence Selection of Psalm and Hymn Tunes*, 1815; *Sacred Melodies*, 1818; *The Melodia Sacra*, 1819; *Sacred Songs, Duets, Anthems, Etc.*, 1823 (later published by Oliver Ditson as *A Collection of Sacred Songs, Duets, Trios, Etc. by Oliver Shaw* after his death); *Original Melodies*, 1832; *The Social Sacred Melodist*, 1835. Many other pieces were published singly or in compilations of others. Quite a number of selections from these volumes were published singly as well.<sup>12</sup>

One of the earliest of Shaw's musical efforts was the introduction of new hymn tunes for use in the church. His books included sound hymn tunes chosen from the best composers in Europe, a practice others were to adopt in increasing number. One European hymn tune he introduced first in America has not been credited to him. Since this tune is one of the more popular ones in use today, this is a good time to correct this situation.

The tune LYONS, attributed to Johann Michael Haydn, has been first located in the second volume of William Gardiner's *Sacred Melodies*, 1815. Various authorities claim its first American use was in Lowell Mason's *The Boston Handel and Haydn Society Collection of Church Music*, 1822.<sup>13</sup> However, it can be found as number seventy-

three in Oliver Shaw's compilation *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several original compositions, arranged with an accompaniment for the piano-forte or organ*. (Providence: Miller and Hutchens, printers, 1818.) In this book it is arranged for mixed voices and orchestra and set to the text "O praise ye the Lord, prepare a new song," as found in Gardiner's volume. Apparently Lowell Mason was not the first American hymn tune compiler to discover the convenience of Gardiner's work!

Oliver Shaw's music has not maintained its popularity as the memory of the composer died away. Apparently the last hymnal to use one of Shaw's own hymn tunes was *Sursum Corda, a book of praise* by E. H. Johnson and E. E. Ayres, published in Philadelphia by the American Baptist Publication Society, 1898. This hymn tune was GENTLENESS, a common meter tune arranged from his most popular song, "There's nothing true but Heaven," written in 1816. The hymn tune accompanies this article.

When Shaw died on December 31, 1848, he was seventy years of age. After a lifetime with music he was mourned in death by many musicians and friends. But now he is forgotten. Probably there are many forgotten masters among the musical pioneers of America. None merits being remembered more than Oliver Shaw.

## NOTES

<sup>1</sup> Williams, Thomas. *A Discourse on the Life and Death of Oliver Shaw*. Boston, Charles C. P. Moody, 1851. pp. 10-11.

<sup>2</sup> Metcalf, Frank Johnson. *American Writers and Compilers of Sacred Music*. New York, The Abingdon Press, 1925. p. 180.

<sup>3</sup> There is a copy of this little volume in the Union Theological Seminary Library, New York. There is reason to believe Shaw arranged this music for woodwind ensemble the next year, although the writer has been unable to locate a copy of the 1807 edition.

<sup>4</sup> Rich, Arthur Lowndes. *Lowell Mason, the father of singing among the children*. Chapel Hill, The University of North Carolina Press, 1946. p. 6.

<sup>5</sup> Quoted in Denison, Frederic, Albert A. Stanly and Edward K. Glezen, eds. *Memorial of Oliver Shaw*. Providence, Veteran Citizens' Historical Association, 1884. p. 26.

<sup>6</sup> Williams (note 1), p. 14.

<sup>7</sup> Johnson, H. Earle. *Musical Interludes in Boston*. New York, Columbia University Press, 1943.

<sup>8</sup> Denison (note 5), p. 32.

<sup>9</sup> There is in the New York Public Library evidence of the type of help Shaw



needed when composing. This item, cataloged Mus. Res.-Amer. \*MP(U.S.) Shaw, Oliver. *Manuscript book of original music*. (Providence—1834-36) 92 p. [part songs and choral music.], is a most interesting document. It is interesting to note the varieties of music manuscript writing, to read the humorous marginal notes, comments about Shaw's health, the weather, activity in the other rooms of the house, and pure "doodling." The task of writing down his music must have been quite laborious for his children.

<sup>10</sup> From the constitution and articles of incorporation of the society, copies of which are in the Rhode Island Historical Society Library.

<sup>11</sup> Denison (note 5), pp. 20-21.

<sup>12</sup> The writer has made a search of a number of libraries and has in hand about 166 compositions by Shaw, some published and some in manuscript, with a few in more than one version. It has not been possible to check all the libraries which might have Shaw pieces. There is no way to know just how many pieces he wrote.

<sup>13</sup> Haeussler, Armin. *The Story of Our Hymns*. St. Louis, Eden Publishing House, 1932. p. 66; McCutchan, Robert Guy. *Our Hymnody, a manual of the Methodist hymnal*. Nashville, Abingdon Press, 1937. p. 25; *The Hymnal 1940 Companion*. New York, The Church Pension Fund, 1949, 1951. p. 173.

LUEDENSCHIED (*Continued from p. 82*)

Should the new Fellowship for Research in Hymnody ever meet in New York, or elsewhere in America, we hope that many of the British scholars will be able to come. They have some noble traditions which would help to enrich our newer culture.

In his essay, "De lingua Latina," (VII, 32), Varro wrote: "Canis a non canendo,"—a dog is called "canis," because he does not sing ("non canit"). There are too many Americans, visiting Europeans tell us, who stand for the hymns in church, but never open their mouths, sometimes do not even look at the hymnal. Naturally we do not want to classify them with the dogs, we would rather have them fraternize with the angels. If they are ever to join the singing heavenly hosts, we obviously have a big job cut out for us. That implies to us not only as individuals, but also as a Society.

### Among Our Contributors

BARBARA J. OWEN is Choir Director and Organist of the Congregational Church, Hingham, Massachusetts. She is contributor to *The American Organist*, *Journal of Church Music* and other periodicals. Her hymns, "No greater joy, O Lord," and "Faith for our times," have been published by The Hymn Society. In her current article, she speaks as President of The Organ Historical Society.

THE REVEREND J. WILLIAM THOMPSON is Associate Professor of Music, Belmont College, Nashville 3, Tennessee.

# Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

## Hymn Anthems

"Praise ye the Lord"—David H. Williams. Summy-Birchard, #5273.

A new approach to Psalm 150—for SSATBB (festival)—its "big-anthem" feeling is achieved with a minimum of effort. It is not a common-sounding anthem and would be a particularly good choice for a festival with minimum combined choir rehearsal time available.

"In Christ there is no east or west"—W. Lawrence Curry. Abingdon Press, SATB, #104.

I think significant and well-known hymns are brought into new focus when clothed in new musical ideas (which is however more than a "dressing"). Such is the case here where the composer's hymn tune FRATER MEUS is the core of a very worshipful and well-wrought anthem. Particularly fine for youth choir or "low" Sundays.

"The Pilgrim Band"—John Leo Lewis. Summy-Birchard, SATB, #5336.

Achieving the dramatic element in church music without resorting to choral clichés is not easy. This hymn of Bernard Ingemann, "Through the night of doubt and sorrow," is given excellent musical treatment. It is in spirit, a processional. This anthem could sound well with the average sized choir. The vocal parts are easy. The interesting and well-planned organ accompaniment gives the anthem its force.

"Angels holy, high and lowly"—Richard T. Gore. Galaxy, SATB, #2163.

This is a toccata-anthem on the tune LLANHERNE, the toccata being supplied by the organist in the opening and closing stanzas. The voices should sing a majestic legato, stanza one in unison, stanza three in two-part canon. The middle section, stanza two, offers complete and fine contrast in its touch of polyphony, change of meter, key and a semi-a capella voice treatment. A fine hymn of praise to God the creator, and majestic music of equal beauty and descriptive power.

**A List of Hymn-Anthems** with texts and tunes having worshipful qualities and well within the range of performance for either small-sized choirs or choirs with unbalanced voice sections.

- "All praise to God"—M. Vulpus. Setting by S. D. Wolff. Hymn: J. J. Schuetz. SATB, Concordia, #98-1424.
- "Blest are the pure in heart"—Joseph Roff. Hymn: John Keble. SATB, B. F. Wood, #750.
- "Come, thou almighty King"—W. Glen Darst. Hymn: Anonymous, c.1757. SAB, B. F. Wood, #737.
- "Lord of our life"—ISTE CONFESSOR. Setting S. D. Wolff, SATB, Concordia, #98-1480.
- "Lord of the worlds above"—Eric Thiman. Hymn: Isaac Watts. SATB, H. W. Gray, #2555.
- "My song is love unknown"—Tune: RHOSYMEDRE. Hymn: Samuel Crossman, (1624-1684). Arranged by Don Malin. SATB, Summy-Birchard, #2111.
- "O day of God, draw nigh"—Austin Lovelace. Hymn: R. B. Y. Scott, 1937. SATB, Summy-Birchard, #5323.
- "O God beneath thy guiding hand"—T. F. Candlyn. SAB, M. Witmark, #3536.
- "O thou eternal Christ, ride on"—(Palm Sunday) Tune: LLANGLOFFAN. Arranged by Austin Lovelace. Hymn: Calvin Laufer. Abingdon Press, #105.
- "Our Master hath a garden"—(Fine for Children's Day) Dutch Folk Tune. Arranged by Don Malin, for two voices. B. F. Wood, #766.
- "The God of love my shepherd is"—Richard Peek. Hymn: George Herbert. Setting for SATB or SA or TB but can be sung as unison. Canyon Press.
- "We come unto our fathers' God"—Tune: UNITAS FRATRUM. Arranged by Carl Mueller. Words: Thomas H. Gill. SATB, Carl Fischer, #7084.

### Piano Preludes

*Piano Preludes on Hymns and Chorales*—Arranged by Reginald Gerig. Hope Publishing Co.

Church music literature for the piano is not too abundant and "church pianists" will and should welcome this collection of seventeen preludes on hymns and chorales from various nationalities and periods. The list begins with Walther's chorale-prelude on EIN' FESTE BURG and his four Bach chorale-preludes. Haydn, Brahms, Karg-Elert, the American composers, Bingham, McKinley, Hokanson and Winfred Douglas are included. The choral setting of each hymn and chorale is printed with the piano arrangement. The printing and quality of paper are excellent.



# Hymns in Periodical Literature

RUTH ELLIS MESSENGER

The *Bulletin* of The Hymn Society of Great Britain and Ireland has had frequent mention in this column. Members of The Hymn Society of America may become members of the British Society and receive the *Bulletin* at a cost of \$1.25 annually. You are invited to write to Miss Edith Holden, Rock Ridge, Connecticut, through whom membership may be secured. Two recent articles are of special interest.

Allen K. Blackall, "Charles Steggall," Double Number, 1960.

This is Dr. Blackall's lecture delivered at the Conference at Canterbury, September, 1959. Comprising many delightful personal recollections of Dr. Steggall—who was Dr. Blackall's organ teacher—as well as a fascinating account of the part played by Steggall in the field of sacred music in the Victorian era, the lecture is devoted principally to him as a teacher of the organ, a founder of the Royal College of Organists, a musical editor—for example, of *Hymns Ancient and Modern* Supplemental Hymns, 1889—a university professor and composer. The lecture is enlivened by anecdote, humor and captivating reminiscence. We may regard it as a foretaste of the anniversary introductions of the great men who brought into existence *Hymns Ancient and Modern*, which attains its one hundredth year of vigorous life and influence in 1961.

A. E. F. Dickinson, "Vaughan Williams' Musical Editorship," Winter, 1959.

As Music Editor of *The English Hymnal*, 1906; of *Songs of Praise*, 1925, 1931, with Martin Shaw; as contributor to *The English Hymnal*, 1933, Vaughan Williams not only composed new tunes but pioneered the editing of congregational music, re-framing tunes, to suit the capacities, sometimes limited, of congregation, choir and organist. Williams made new harmonizations, structural modulations and adaptations of basic materials. His gift of fitting tunes to the texts of *Songs of Praise* which included new and original literary material expressive of the post-war hopes for peace and social idealism, was unique. His great hymn tunes, RANDOLPH, SINE NOMINE, KING'S WESTON, DOWN AMPNEY, illustrate the variety of styles of which he was master—all "evocative, singable and deeply melodious."

John E. Halborg, "Hymns of the Liturgy II," *Una Sancta*, vol. XVII, no. 1.

The hymn of Ambrose, *Veni redemptor*, "Come Thou Redeemer of the earth," is selected for special study, as to authoritative translation and music. The tune for Luther's translation appeared in *Geistliches Gesangbuchlein*, Wittenberg, 1534.

Earl E. Harper, "A Hymn Festival," *Christian Herald*, February, 1960.

A leading proponent of the Hymn Festival Movement outlines a detailed procedure for a hymnal study service for a local church, with a strong emphasis upon worship as the object of all hymn singing.

John V. Grier Koontz, "Mary's Magnificat," *Bibliotheca Sacra*, October, 1959.

The author maintains that the Song of Mary is a psalm similar to those of the Old Testament in every characteristic; that the *Magnificat* is not a free composition by St. Luke of Old Testament sources but "Mary's own original composition uttered extemporaneously under the inspiration of the Holy Spirit in reply to Elizabeth." It was communicated to St. Luke either directly or indirectly from St. Mary the Virgin herself.

*The Christian Century*, March 23, 1960, is devoted to the general subject "Church Music 1960," with important articles as follows:

Martin E. Marty, "Composing for the Church: 1960"; Elwyn A. Wienandt, "Jazz at the Altar?"; Johannes Riedel, "Albert Schweitzer's Bach"; James F. White, "Church Choir: Friend or Foe?"; and Armin Haeussler, "Fellowship for Research in Hymnody," a report of the Lüdenschied Conference of September, 1959, by the Literary Consultant of *The Hymn*. *The Christian Century* may be addressed at 407 S. Dearborn St., Chicago 5, Ill.

Leslie R. Zeddies, "Some Reflections on Music Education," *Lutheran Education*, January, 1960.

This article, excerpted from the writer's doctoral dissertation, "Music Education Principles and Practices in the Elementary Schools of the Lutheran Church—Missouri Synod," contains the following recommendation: "The formulation of a graded hymn list which specifies actual titles for each classroom and would result in a substantial repertoire of the church's finest chorales and hymns."

## Reviews

Ernest E. Ryden, *The Story of Christian Hymnody*, Augustana Press, Rock Island, Illinois, 1959, 670 pp., \$5.95.

Most books on hymnody fall into one of two categories: scholarly and technical treatments of the subject or popular presentations featuring the human-interest stories behind the hymns. Dr. Ryden's new book takes its place between these two, being both a careful study, chronologically arranged, of the various traditions of Christian hymnody, as seen through the lives and works of individual authors, and an account of some of the interesting and dramatic events surrounding particular hymns. It is the kind of book that can be read as history, as biography and as a valuable reference.

Based on an earlier work published nearly 30 years earlier, *The Story of Our Hymns*, which went through eight printings, this new volume is much more comprehensive in scope, representing a lifetime of study and research. The book, consisting of 670 pages and dealing with over 1,100 hymns, is divided into five main sections, "Early Christian Hymnody," "German Hymnody," "Scandinavian Hymnody," "English Hymnody" and "American Hymnody." The thirteen chapters on the hymns of Sweden, Norway, Denmark and Finland should be especially interesting to American readers inasmuch as they explore a field that is largely unknown. Fortunately,

some of these great treasures from Scandinavia, felicitously translated, are making their way into contemporary hymnals, such as Johann Olaf Wallin's "We worship Thee, Almighty Lord" (known as "the Swedish Te Deum"), Johan Kahl's "Arise, my soul, arise!" and Nicholai F. S. Grundtvig's "Built on the rock the church doth stand." Dr. Ryden's excellent and illuminating discussion of these splendid Scandinavian hymns and their authors should do much to bring them to the attention of a wider audience of hymnologists and church people and to enlarge their place in contemporary hymnals. As an example of the many delightful sidelights contained in this volume is the account of Bishop Jesper Swedberg's hymnal which was banned in Sweden because it included some hymns that were considered theologically suspect but which was thought good enough to send to the Swedish colonists who had settled along the Delaware River!

The contribution of women hymn writers and contemporary authors is amply well-covered. The tunes to the hymns are not dealt with, although Dr. Ryden writes appreciatively of "the important role that music fills in the hymnody of the Church" and notes with satisfaction that "the florid and sentimental tunes of other generations are being replaced by stronger, healthier and more virile compositions." As a result of his early newspaper training and his long experience as an editor (over a quarter of a century as editor of *The Lutheran Companion* and *The Lutheran Out-*



look), the style of the book is clear, direct and appealing.

There are a few respects in which the reference materials might have been more carefully edited. The "Index of Hymns and Sources" includes only the first lines of hymns, not sources. The "Bibliography," while helpful, has not been arranged alphabetically, which is an inconvenience, and it has omitted a number of important volumes, especially handbooks, which are certainly basic. The "Acknowledgments and Indexes" and the "Bibliography" have been left out of the "Table of Contents." At some points, not too many, the figures given are incorrect. The reference to Ecclesiasticus 50:29-32 on page 93 should have read Ecclesiasticus 50:22-24. Gerhardt's ministry at Lübben (not Lübben) can hardly be characterized a "great success." The account of the writing of "Silent night, holy night," as given here is more legendary than historical. *Piae Cantiones* was collected and edited by Theodoric Petri, not by Jacob Finno. Only a small proportion of Philip Doddridge's hymns are in "common use," not one-third of them. It was the singing of the "Yigdal" by the famous Jewish cantor Leoni (Meyer Lyon) in the Great Synagogue, Duke's Palace, London, not the "preaching of a Jewish rabbi," that inspired Thomas Olivers to write "The God of Abraham praise." William Cowper was responsible for 68, not 66, hymns in the *Olney Hymns*. Keble's great hymn, "New every morning is the love," began originally with the line, "Hues of the rich unfolding

morn," not with the line, "O timely happy, timely wise" (which was the beginning of the 5th stanza). Frederick William Faber's hymns were all written after he joined the Roman Catholic Church. He did not write a "large number . . . before his desertion."

Apart from these historical and textual inaccuracies, which are largely of a minor nature and are mitigated when the vastness and complexity of the field Dr. Ryden is endeavoring to cover are kept in mind, one wishes that he might have been as acutely aware of the dangers of a doctrinally correct but sterile orthodoxy as he is of a self-assertive rationalism. Undoubtedly he is right in pointing to the corroding effects of the latter, as he does throughout the book, but his position would have been strengthened if he had balanced this with an equally sensitive recognition of the stifling effects of a rigid and wooden creedalism.

All in all, however, this is a splendid book and contains a rich storehouse of valuable information and sparkling insights. In the Foreword, Dr. Ryden declared that "A student of sacred history will find few subjects more fascinating or more rewarding than a study of the hymnody of the Church." He has convincingly validated that thesis in this book.

—ALBERT C. RONANDER

*Biblical Chant*, by A. W. Binder.  
New York, Philosophical Library,  
1959. 125 pp.

This is a short, concise, practical book for the study of the tradition-

al chant of the synagogue. In the words of Professor Binder, "it can be easily understood by musical and non-musical students, professional and non-professional." Through the comprehensive charts and practical methods here used the cantillation can now "be a pleasurable musical study." This claim has been verified by an authority who is a contemporary of Professor Binder in the Reformed Synagogue, who speaks enthusiastically about the fact that whereas the presentation of this subject can be very complicated and intricate, it is here presented so clearly and graphically that it can be used for personal study or reference by layman or professional.

Part I of the book is a valuable essay on the cantillation of those portions of the Scriptures which were always chanted in ancient times. These included the Pentateuch, the Prophets, Esther, Lamentations, Ruth, Ecclesiastes, Song of Songs, and the Psalms, as a rule. Professor Binder says that in early times the cantillation was communicated by ear. Before written accents came into use, a system of manual accents was devised (and used in the eleventh and twelfth centuries) called chironomy. Later these signals were incorporated into the various tropal signs posted above and below the text of the Jewish Bible where they are still almost invariably found. Of the various interpretations of the Biblical Chant, the Ashkenazic system is now the one used in the synagogue. The rhythm of the chant depends on "the accentuation ingrained in the

text." Musical authorities believe that the Greek Orthodox Chant and the Catholic Gregorian Chant probably were derived from the Temple and Synagogue melos of ancient Palestine, and that the art music of our day therefore had some roots in early Biblical chant.

Part II is a study by charts and cues of the tropes of which the cantillation consists, while Part III contains actual Benedictions, final cadences, and cantillations for the reading of the various scrolls. The book ends with comparative charts of the six systems of the Ashkenazic Cantillation.

This book not only demonstrates Professor Binder's great knowledge of his subject, but his skill as a teacher in being able to take an extremely intricate subject and reduce it to a few more than thirty clearly charted, concentrated lessons which will be of value and interest to "the Biblical student, the student of ancient music, the musicologist, students in seminaries and religious schools" and even "Jewish boys preparing for confirmation."

—HUGH PORTER

*Bees In Amber*, John Oxenham.

Published by Fleming H. Revell Company, 1959. Printed in United States. Price \$2.00. 124 pp.

John Oxenham is not so easy to trace. Most literary encyclopedias and anthologies pass him by—he isn't worthy of the critic's notice. Yet through the large appeal of his poetry during World War I, and its subsequent reprints in many

periodicals—not to mention the numerous quotations from British and American pulpits since that time—John Oxenham seems to have a permanent place among Christians. His is a kind of mystical commentary upon the here, the before, the after—which is best understood by the prayerful life. His name itself was a *nom de plume*. He was really William Arthur Dunkerley.

Unlike the usual progress of events in a literary life, he began as publisher and advertiser, winding up years later as the author of some forty-three novels, and eventually as a poet. Here lay his greatest success, for although he won none of the hailed distinctions for his poetry, he attained popularity as possibly the greatest religious poet of his generation. *Bees In Amber*, which first appeared in 1913 in an edition of 200 copies, had, by the time of his death in 1941, made a best-seller record among books of poetry with a sale of some 284,000 copies. The present edition, published very attractively in its original format, contains such well-known poems and hymns as "To every man there openeth a way," "A little Te Deum of the commonplace," and "In Christ there is no east or west."

It is useful that an edition of poetry, in a sense both dated and timeless, should be available, particularly to musicians. Some of the items would lend themselves to new hymn-settings or resettings from the musical standpoint, and serious composers might yet find fruitful texts for consideration as choral works—among the *Bees*. . . .

—BETTY LOUISE LUMBY

*Organizing and Directing Children's Choirs*, Madeline D. Ingram. Abingdon Press, New York, 1959. 160 pp. \$2.50.

Sub-titled "Practical helps for handling primary, junior, and junior-high groups" this book by a veteran in the fields of college teaching and children's choir work should be welcomed by all. The various aspects of organizing, training, and sustaining a children's choir program have been treated quite minutely, at times even tediously. While such over-simplification may lose some readers along the way (Who is particularly stirred by a description of a seating chart?) this is perhaps the best possible presentation of needed information for many, especially the novice. But first of all, let him give serious and lengthy consideration to Mrs. Ingram's opening chapters concerning the purpose of children's choirs and the qualifications of a good director; then, and then only, will material and method become servant, rather than master, of the philosophy.

Also of help to "all sorts and conditions" of directors will be the appendix of musical materials, the bibliography which is helpfully categorized, and a very detailed index. And to allay the fears of those who shy away from the "pat" answer or so-called "method," here are the author's own words: "Today there is still no specific children's choir method." Actually, there is only one method, and that is yours, provided it is based upon sound musical training, spiritual sensi-



tivity, and an abiding love for children.

Finally, it seems to this reviewer, that the salient feature of this volume is the prevailing mood of joy with which Mrs. Ingram writes of her experiences with her beloved children's choirs. To experience and, ultimately, to possess such joy is a requisite for any children's choir director, novice or veteran. This alone is sufficient reason for a perusal of this new publication.

—PAUL MARION

*Wesley Hymn Book* (Edited by Franz Hildebrandt): London: A. Weekes & Co. Ltd. n.d. (1959?) 179 pp.

It is most fitting that the "Wesley Hymn Book" should appear at a time when there is a revival of interest in theology in this country, for this collection which is chiefly drawn from Charles Wesley (with a few hymns by Isaac Watts and some translations from the German by John Wesley) is "well furnished with suitable hymns in which are contained a body of excellent divinity, explanatory of, and enforcing, the fundamental doctrines of the Gospel" (Bishop Asbury, in the preface to his own hymnbook of 1808).

While Charles Wesley holds his own very well in most modern hymnals, there are literally scores of his excellent hymns generally unknown in this country. Franz Hildebrandt has done a great service in making many of these available in a collection which is small enough to be usable, yet broad enough in

choice of material (154 hymns) to provide appropriate hymns for the Church Year and for various movements in the development of the Christian Life. It would be most useful as a secondary hymnal in seminaries and churches—its contents and theology being far superior to what is usually found in books for evangelistic meetings. It would also be a useful book for devotional reading—for a hymnal always makes its maximum impact when it is also read as a collection of sacred poetry.

In general the tunes are off the beaten track, with perhaps a bit too much emphasis on British tunes (some of which are incredibly dull). One could wish that SELENA and MILLENIUM had been allowed to expire in peace, but one can also be grateful for the inclusion of such interesting items as German chorals, psalter tunes, and original compositions by Lampe, Croft, S. S. Wesley, and Handel—all of which were the tunes commonly sung by the early Methodists.

A preface which contains John Wesley's preface to "A Collection of Hymns for Use of the People Called Methodists" (1780) and an index according to Wesley's original table of contents add to the value of the book.

—AUSTIN C. LOVELACE

### Correction

We are advised that the date of death of Friedrich Filitz has not been positively determined, as to day and month which range from November 28 to December 8, 1876.

## Spanish Language Hymnals

(Continued from April issue)

Mrs. Stockwell reports that *Himnario Evangélico*, Buenos Aires, 1943, is now being revised by an interdenominational commission with headquarters in Buenos Aires. As Chairman of the Commission, she has written as follows:

Work on the revision of the *Himnario Evangélico*, Buenos Aires, 1943, has been going on for eight years, and is now approaching completion.

The denominational bodies uniting to compile the new edition of the *Himnario Evangélico* are, with one exception, those which prepared the original edition: Disciples of Christ, Methodists, Waldensians, with Mennonites cooperating in the present task.

The technical editor is Pablo D. Sosa, professor of Sacred Music in the Union Theological Seminary (*Facultad Evangélica de Teología*) in Buenos Aires. Professor Sosa graduated in 1957 from Westminster Choir College, Princeton.

Hymnal publication in Latin America during the past sixty-five years or more has furnished Spanish-speaking Protestant churches with a respectable body of hymns of varied types. Some of these have a lasting appeal, while others have ceased to speak to later generations of worshippers.

Some excellent hymns have come from Spain, both originals and translations. Outstanding as author and translator was Bishop Juan Bautista Cabrera (1837-1916). The living quality of his message in song

will be evident also in the new edition of the *Himnario Evangélico*.

A careful selection of the best, in the opinion of the Revision Committee, in existing Spanish and Spanish-American hymnody, yielded about half the number of hymns considered necessary to complete the new hymnal. There was a paucity of hymns for certain themes or periods of the church year. Likewise too few hymns had originated in Latin America.

To remedy the latter circumstance, a Hymn Writing Contest was launched. Some forty texts were received, of which six were judged worthy of appearing in the new hymnal.

Then began the wider search among the great hymns of the Church of all ages, for such as might meet the need for hymns on certain important but neglected themes, for such as might be translated effectively into Spanish verse.

Gleaning through hymnals of the most varied evangelical traditions and tongues, the Committee selected hymns long current in England, France, Germany, Switzerland, Italy, Wales, United States. The largest number of translations of recent composition has been made by Methodist pastor, Federico J. Pagura, although the task has been shared by many others. A translation or adaptation in Spanish has sometimes called for a different tune. This choice has been made with much care so as to avoid violating Spanish rhythm and meter.

The new *Himnario Evangélico* is expected to contain four hundred hymns. —VERA L. STOCKWELL